CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

DRAWINGS BY

John Ruskin

The Moot Hall, Aldeburgh
June 11 – 26

The Minories, Colchester
July 3 – 24

The Arts Council Gallery
London
August 6 – 24

THE ARTS COUNCIL
1960

FOREWORD

An exhibition of paintings or drawings in the ancient Moot Hall has become an integral part of the Aldeburgh Festival. This year Sir Kenneth Clark has arranged a selection of Ruskin drawings for the occasion. The Arts Council willingly undertook the organization of the exhibition and we are greatly indebted to him for writing the introduction to this catalogue.

The response from lenders has been generous, and special thanks are due to the Ashmolean Museum, whose Visitors have lent no less than twenty-seven drawings from the Ruskin School Collection, and to the Education Trust Ltd, Bembridge School, Isle of Wight, and Brantwood, Coniston, which has lent an almost equal number. At least two of the drawings from Bembridge (Nos. 13 and 26) are unpublished, while many of them have not been seen outside 'the Island' for many years.

The Arts Council is glad to avail itself of the opportunity to bring the exhibition to Colchester and London, and we are grateful to the lenders for allowing us to do so. We also wish to thank Mr James Dearden, Curator of the Ruskin Galleries, Bembridge, and Mr Luke Hermann and Mr Gerald Taylor of the Ashmolean Museum, for their help in the preparation of the catalogue.

G. W.

INTRODUCTION

BY SIR KENNETH CLARK

In the early nineteenth century all educated people made drawings from nature. It was the equivalent of taking photographs today, and did not imply artistic tastes or ambitions. Ruskin's father drew, and his son followed his example as a matter of course. But, as we may see in No. 1, the young Ruskin's imitations of Prout showed unusual powers of concentration. He tells us in *Praeterita* that 'the drawings I made in 1835 (age 16) were really interesting, even to artists' and appeared promising enough for his father to arrange a course of lessons with Copley Fielding. There he learnt 'to wash colour smoothly in successive tints, to shade cobalt through pink madder into yellow ochre for skies, to use a broken, scraggy touch for the tops of mountains . . . and to crumble burnt umber with a dry brush for foliage and foreground'. Naturally enough the drawings produced according to this convenient formula are of no interest, and soon ceased to satisfy Ruskin himself; and at this point he began to make copies of the steel engravings after Turner in Rogers's *Italy*, developing that mastery of microscopic detail which he was never to lose.

But although he idolized Turner, and was soon to be surrounded by Turner watercolours, Ruskin was too humble and too intelligent to imitate his style. Instead he took as his second model the drawings of David Roberts, and it is in this manner that he executed the records of his visit to Italy in 1840, Nos. 3 and 4 in the exhibition. 'He taught me', Ruskin says, 'of absolute good, the use of fine point instead of the blunt one; attention and indefatigable

correctness in detail; and the simplest means of expressing ordinary light and shade on a grey ground.' And he tells us how he showed his parents a drawing he had done in this manner with the words 'Prout would give his ears to make such a drawing as that'. These drawings done in Italy in 1840 and 1841 are indeed skilful and tasteful works; but they are still replete with fashionable tricks. The way in which Ruskin became aware of their deficiencies is beautifully described in *Praeterita*. The first revelation took place on the road to Norwood where 'I noticed a bit of ivy round a thorn stem, which seemed, even to my critical judgment, not ill "composed"; and proceeded to make a light and shade pencil study of it in my grey paper pocket-book, carefully, as if it had been a bit of sculpture, liking it more and more as I drew. When it was done, I saw that I had virtually lost all my time since I was twelve years old, because no one had ever told me to draw what was really there! All my time, I mean, given to drawing as an art; of course I had the records of places, but had never seen the beauty of anything, not even of a stone—much less of a leaf.'

The second revelation took place a few months later in Fontainebleau where 'I found myself lying on the bank of a cart-road in the sand, with no prospect whatever but a small aspen tree against the blue sky. Languidly, but not idly, I began to draw it; and as I drew the languor passed away: the beautiful lines insisted on being traced, without weariness. More and more beautiful they became, as each rose out of the rest, and took its place in the air. With wonder increasing every instant, I saw that they "composed" themselves, by finer laws than any known to man. At last, the tree was there, and everything that I had thought before about trees, nowhere.'

These two vivid memories, recorded forty-five years after the event, show the character of Ruskin's best gifts as an artist. He loved what Gerald Manly Hopkins called

'inscape'; not merely detail, that is to say, but inner construction, the rhythms and tensions, which are revealed to a steady penetrating gaze. He had stared fixedly at details all his life, and, as he grew older, to look into something intensively was like re-entering a lost Eden. He also looked into natural objects for a confirmation of his faith. The 'Ethics of the Dust', the 'Lamp of Obedience', the 'Law of Help'—these, and a dozen more, of his titles show how he longed for *laws* and hoped to find them revealed in the growth or constitution of plants, rocks or skies. When the same faith-hungry eye was focused on works of art, the feeling of organic nature was never entirely lost. He loves the marble gryphons of S. Zeno or the crockets on the Scaliger tombs, not only for their design, but on account of every crack and venerable discolouration. If a work of art was too smooth and clean he could not draw it and his many attempts to record his beloved Ilaria di Careto are all a failure.

Related to this love of organic life was what he called 'an idiosyncrasy which extremely wise people do not share, my love of all kinds of filigree and embroidery, from hoar frost to high cloud'. This is the bias of taste which led him to look for detail rather than mass, ornament rather than proportion, Rouen rather than Durham. Combined with his love of inscape, it meant that he could seldom grasp an object in its totality. His eye focuses on one or two points with such intensity that it seems to be exhausted before it can comprehend the whole, and often a frenzy of emotion ends abruptly, like a piece of oriental music. Sometimes the points of excitement are disconnected from one another with dream-like inconsequence, as in the beautiful drawing of the walls of Lucerne (No. 30) where his eye, starting soberly enough with the left hand tower, skips down the battlements, pausing at cracks and crannies with a rapturous suggestion of bonfires beyond them, is almost blinded by the light on the central tower,

and passes with relief to the little gazebo in half shadow, where for a minute the irregular form of an iron railing is irresistible; is off again in raptures along the sunny wall with its espalier fruit trees, and finally drops rather sadly to the potting shed in the bottom corner.

This inability to resist or to relate the delights of detail is one reason why Ruskin's landscapes are so seldom convincing, the large watercolour of Bonneville (No. 27) being one of the few exceptions. But when he came to the architecture of his favourite towns, love and discipline could be combined. 'There is a strong instinct in me', he wrote to his father in 1852, 'to draw and describe the things I love—not for reputation, nor for the good of others, nor for my own advantage, but a sort of instinct like that for eating and drinking. I should like to draw all St Mark's and all this Verona stone by stone, to eat it all up into my mind, touch by touch.' This appetite allows him to include an incredible quantity of detail without dryness or formalization. The drawings here exhibited of Venice, Abbeville and Verona are some of the most beautiful records of architecture ever made, for Ruskin is able to combine knowledge and love, sensibility and precision in a way that is extremely rare. Beside them the ordinary skilful architectural drawing looks tricky and self-conscious. Those who know him chiefly through his writings may be surpised to see how humbly and peacefully this arrogant and angry man has made himself into a kind of *camera lucida*; and it is touching to learn that the self-effacing drawing of Lucca (No. 53) was done only a short time before indignation and despair brought on his first attack of madness.

Ruskin drew almost every day of his life. He drew, as he said, from sheer love and appetite. He also drew to teach himself the laws of nature: every morning after breakfast he followed in a fine pen outline the mode of growth of a leaf or a handful of grasses; and he drew to preserve some

record of the works of art, particularly architectural detail, which he saw daily destroyed by neglect or restoration. This daily discipline was the foundation of all his judgments, and before questioning his criticism of a building or an ornament we should think of the precise and active observation, and the acute comparison with living organisms, on which his best criticism is based.

There must be a vast number of Ruskin's drawings in existence. Many of those reproduced in the collected edition of his works can no longer be traced, but fortunately there are two groups of them which are not likely to be dispersed, that of the Ruskin School, now housed in the Ashmolean Museum, Oxford, and that of the Education Trust at Bembridge School, which was collected by the late J. Howard Whitehouse. It is chiefly from these two sources that the present exhibition has been selected. Those familiar with Ruskin's drawings may be surprised not to find some of his more ambitious works, such as his large watercolours of Alpine scenery. But in my opinion they are very seldom a success. They were simply too difficult for him—perhaps for anyone except Turner. Moreover, they are often in colour and although Ruskin was the first critic to give colour supremacy over form, and wrote pages of colour analysis of the most perceptive kind, he was himself incapable of using colour in a functional way (except in some studies of skies) and often added it to his forms like a peculiarly unpleasant icing to a cake. We have tried to choose those drawings which showed his peculiar gifts of rapture and penetration. In these I believe that he ranks high among the English watercolourists of the mid-nineteenth century, and considerably higher than many of those artists who have dismissed him as a mere critic.

PRINCIPAL EVENTS IN RUSKIN'S LIFE

1819	Born London, son of a wine merchant.
1823	The family moves to Herne Hill, where J.R. receives an austere upbringing. He shows literary talent at an early age, begins the study of mineralogy at ten and starts to draw at twelve.
1832–3	Studies Turner and Prout through engravings.
1833	First tour in Switzerland and Italy.
1835	Tour in France and Switzerland.
1836	Enters Christ Church, Oxford; wins Newdigate Prize, 1839.
1837–8	Tours in the Lakes and Scotland.
1839	Studies drawings of David Roberts. The family moves to Denmark Hill.
1840–1	Meets Turner. After slight haemorrhages is ordered to winter abroad, staying at Rome, Naples and Venice.
1842	Tour in Switzerland, travelling through Fontainebleau.
1843	Publishes *Modern Painters*, Vol. I, discarding original title, 'Turner and the Ancients'.
1845	J.R.'s first journey to Italy without his parents.
1846	Publishes *Modern Painters*, Vol. II.
1848	Marries Effie Gray.
1849	Publishes *The Seven Lamps of Architecture*.
1851	Publishes *The Stones of Venice*, Vol. I. Champions the Pre-Raphaelites and makes friends with Millais. Turner dies.

1853 Publishes *The Stones of Venice*, Vols. II and III.

1854 Marriage annulled. Resumes the habit of travelling abroad with his parents. Starts teaching at the Working Men's College with Rossetti.

1856 Publishes *Modern Painters*, Vols. III and IV.

1857 Manchester lectures on 'The Political Economy of Art'.

1858 Meets Rose La Touche, then ten years old.

1860 Publishes *Modern Painters*, Vol. V.

1862 Publishes *Unto this Last* (essays on political economy).

1864 J.R.'s father dies. His cousin Joan Agnew (afterwards Mrs Arthur Severn) joins the household and remains with J.R. until his death.

1866 First proposal of marriage to Rose La Touche.

1869 Elected first Slade Professor of Fine Art, Oxford.

1871 Begins publication of *Fors Clavigera*, a series of letters to working men. J.R.'s mother dies and he moves to Brantwood the following year.

1875 Rose La Touche dies. J.R. becomes increasingly prey to delusions. Publishes draft Constitution of the St George's Guild, his long-cherished plan for the foundation of an agricultural community.

1878 First of the serious attacks of madness that finally incapacitate him in 1889. Whistler brings libel action against J.R. and wins a farthing damages.

1885 Resigns the Slade Professorship. Begins publication of his autobiography *Praeterita*.

1886 Submits his last report as Master of St George's Guild.

1888 Goes abroad for the last time.

1900 Dies at Brantwood.

CATALOGUE NOTE

All works are lent by the Ashmolean Museum, Oxford, Ruskin School Collection, unless otherwise stated; they are catalogued under the titles to be used in the Museum's Catalogue of British Drawings now in preparation. Measurements (sheet size) are in inches, height preceding width. Principal references only are given to exhibitions and literature.

The following abbreviations have been used in this catalogue:

BEMBRIDGE SCHOOL:	See EDUCATION TRUST.
DIARIES:	John Ruskin, *The Diaries of J.R.*, selected and edited by Joan Evans and J. H. Whitehouse, 3 vols., Oxford, 1956–59.
EDUCATION TRUST:	The Education Trust Ltd, Bembridge School, Isle of Wight, and Brantwood, Coniston.
EVANS:	Joan Evans, *John Ruskin*, London, 1954.
F.A.S., 1878:	Fine Art Society, London. Exhibition of works by J. M. W. Turner from Ruskin's collection, and of J.R.'s 'own handiwork illustrative of Turner'.
F.A.S., 1907:	Fine Art Society, London. *Exhibition of Water-Colours and Drawings by the late John Ruskin* [from the collection of Mr and Mrs Arthur Severn].
MANCHESTER, 1904:	Manchester City Art Gallery, *Ruskin Exhibition*.

PRAETERITA:	John Ruskin, *Praeterita: Outlines of Scenes and Thoughts Perhaps Worthy of Memory in my Past Life*, with introduction by Kenneth Clark, London, 1949.
R.A.:	Royal Academy, London.
R.I., 1869:	Royal Institution, London. Exhibition of drawings to illustrate Ruskin's lecture on 'The Flamboyant Architecture of the Valley of the Somme'.
R.I., 1870:	Royal Institution, London. Exhibition of drawings to illustrate Ruskin's lecture 'A Talk respecting Verona and its Rivers'.
R.W.S.:	Royal Society of Painters in Water-colours, London (annual exhibitions).
R.W.S., 1901:	Royal Society of Painters in Water-colours, London. *Ruskin Exhibition*.
WHITEHOUSE:	J. Howard Whitehouse, *Ruskin the Painter and his Works at Bembridge*, Oxford, 1938.
WORKS:	John Ruskin. *The Works of J.R.*, ed. E. T. Cook and A. Wedderburn, Library Edition, 39 vols., London and New York, 1903–12.

CATALOGUE

1 Roslin Chapel

Inscribed: *ROSLIN CHAPEL. Aug: 3 38.* Inscribed below (in another hand): *by J. Ruskin (given to A. D. O. Wedderburn).* Pencil on buff paper, 20¾ by 14¼.
Coll: A. Wedderburn.
Exhib: London, R.A., Ruskin Centenary Exhibition, 1919 (338).
Lit: *Works*, XXXVIII, p. 278, No. 1417, repr. Pl. XV; Whitehouse, No. 69, repr. Pl. 14.
Lent by the Education Trust Ltd., Brantwood, Coniston.

Drawn in the summer of 1838, when Ruskin was 19. At the time he was engaged, under the pseudonym of *Kataphusin*, on a series of papers on the 'Poetry of Architecture' for Loudon's *Architectural Magazine* and found a stimulus in the 'sight of Melrose and Roslyn'. He gives a romantic description of the chapel's 'foliage-bound' pillars in *Praeterita* (Vol. I, ch. XII, 249–50).

2 Rouen: old Houses and Tower

Inscribed: *Rouen. JR.* Pencil, pen and wash, heightened with white, on grey paper, 14⅜ by 10¼.
Exhib: Perhaps the drawing exhibited London, R.A., Ruskin Centenary Exhibition, 1919 (290), lent by J. R. Holliday.
Lit: Whitehouse, No. 67, repr. Pl. 13.
Lent by the Education Trust Ltd., Brantwood, Coniston.

This drawing, probably made in 1840 or early 1842, is an example of Ruskin's work in the manner of Prout and of Roberts.

3 The Arch of Septimius Severus, with Capitol beyond

Inscribed: *Forum Rome.* Pencil, with water-colour and body-colour, on greenish-blue paper, 13⅛ by 19⅛.
Exhib: R.A., *Italian Art and Britain*, 1960 (249).
Lit: *Works*, XXI, p. 34, No. 88.

Drawn in the winter of 1840 or spring of 1841. Partly owing to his state of health, Ruskin found no pleasure in

Rome and in a letter to his old tutor he wrote '. . . the impression of this perpetual beauty is more painful than pleasing, for there is a strange horror lying over the whole city, which I can neither describe nor account for . . .' (*Works*, I, p. 381).

4 The Piazza delle Erbe, at Verona, looking N.W.

Inscribed: *Verona*. Pencil, with wash and body-colour, on grey paper, 13⅜ by 19.
Exhib: R.L., 1870 (42); F.A.S., 1878 (24 R).
Lit: *Works*, XXI, p. 31, No. 62 (repr. XIX, Pl. XX); *Diaries*, I, p. 190.

Many years later Ruskin wrote of himself in May 1841, the date of this drawing, 'I knew absolutely nothing of architecture proper, had never drawn a section nor a leaf moulding; but liked, as Turner did to the end of his days, anything that was graceful and rich, whether Gothic or Renaissance; was entirely certain and delicate in pencil-touch; and drew with an acuteness of delight in the thing as it actually stood, which makes the sketch living and like, from corner to corner.' (*Praeterita*, II, ch. III, 56.)

5 Part of the Façade of the Church of San Michele at Lucca

PLATE I

Inscribed: *San Michele, Lucca*, 1845. *J.R.* Various notes and inscriptions. Water-colour, heightened with white, over pencil on grey paper, 13 by 9 $\frac{1}{16}$.
Lit: *Works*, XXI, pp. 82 and 123, No. 83.
Engr: J. C. Armytage (repr. (masked) *Works*, IX, Pl. XXI).

Drawn in May 1845, during Ruskin's first journey abroad without his parents. 'Hitherto,' he writes, 'all architecture, except fairy-finished Milan, had depended with me for its delight in being partly in decay. . . . Here in Lucca I found myself suddenly in the presence of twelfth century buildings . . . set in such balance of masonry that they would all stand without mortar; and for the first time I now saw what medieval builders were, and what they meant. . . . After those summer days of 1845, I advanced only in knowledge of individual character, provincial feeling, and

details of construction or execution. Of what was primarily right and ultimately best, there was never more doubt to me.' (*Praeteria*, II, ch. VI, 115–6.) On his return to England Ruskin began to work with renewed energy on the second volume of *Modern Painters*. The drawing, which is reproduced in *The Stones of Venice* as 'Wall Veil Decoration', shows the engraver's marks.

6 Part of the Façade of the destroyed Church of San Michele, Lucca

Water-colour over pencil, 16 by 9⅝.
Exhib: R.A., *Italian Art and Britain*, 1960 (254).
Lit: *Works*, XXI, p. 82, No. 84 (repr. III, Pl. 1).
Drawn in May, 1845.

7 Interior of San Frediano, Lucca

Pen and sepia wash, 13 by 18¾ (sight).
Coll: F. R. Hall; Hugh Allen.
Lit: *Works*, XXXVIII, p. 264, No. 1044.
Lent by the City Art Gallery, Manchester.
Probably drawn in 1845. In Vol. III of *Modern Painters* Ruskin wrote that the 'pure and severe arcades of finely proportioned columns . . . struck me dumb with admiration and amazement; and . . . on the instant, I began, in the nave of San Frediano, the course of architectural study which reduced under accurate law the vague enthusiasm of my childish taste . . . ' (*Works*, IV, pp. 346–7.)

8 The Tower of the Guinigi Palace, Lucca

Pen and brown ink, pencil and wash, with some body-colour, 13½ by 17 7/16.
Coll: Severn.
Exhib: R.W.S., 1901 (55); F.A.S., 1907 (44).
Lit: *Works*, XXXVIII, p. 264, No. 1049 (repr. XXXV, Pl. XXIII); Whitehouse, No. 255, repr. Pl. 32; *Diaries*, I, repr. Pl. 14.
Lent by Bembridge School.
Drawn in 1845. The tower is part of the fifteenth century Palazzo Borghi.

9 Pisa

Inscribed: *Pisa. 13th May.* Pen and brown wash over pencil, heightened with white, on grey paper, 6 1/16 by 7 1/16.
Lent by Bembridge School.

Ruskin first saw Pisa in 1840; this drawing perhaps dates from his second visit in 1845. Forty years later, dismissing the unwelcome influence of Venice, he wrote 'there have been three centres of my life's thought: Rouen, Geneva, and Pisa' and referred to them as 'tutresses of all I know, and . . . mistresses of all I did, from the first moments I entered their gates.' By Geneva, he added later, he 'meant to include Chamouni', which was, perhaps, the place he loved best. (See *Praeterita*, I, ch. IX, 180, and II, ch. III, 57.)

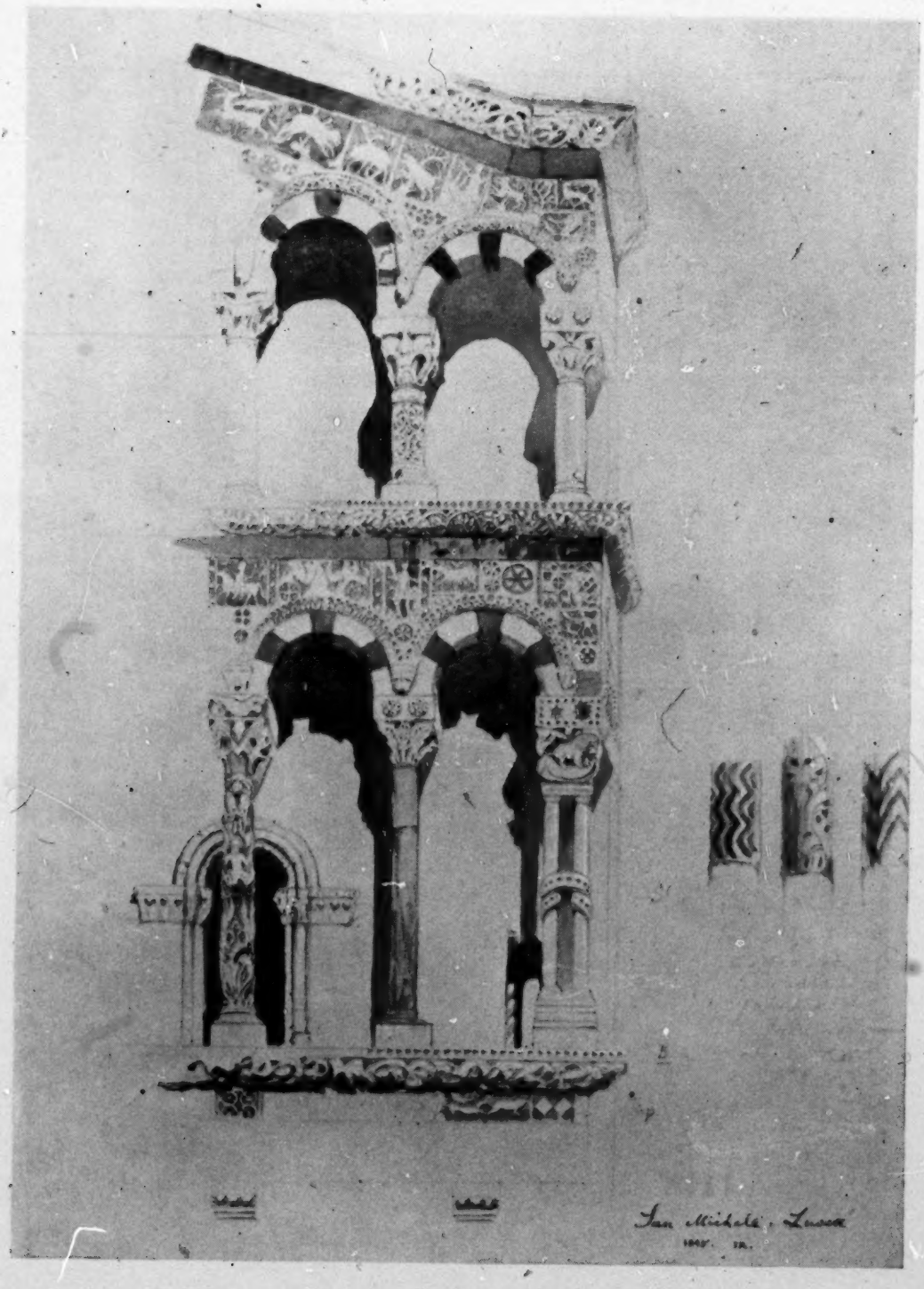
10 'Rothorn and Arret Blanche from approach to Sisto Calande'

Inscribed with title and: *Oct. 21st., '45. JR.* Inscribed on reverse: *By John Ruskin/given by him to me/Joan Ruskin Severn.* Water-colour and body-colour, 4 7/16 by 7 9/16.
Coll: J. R. Severn; T. F. Taylor.
Exhib: Manchester, 1904 (238).
Lit: *Works*, XXXVIII, p. 278, No. 1420; Whitehouse, No. 98.
Lent by Bembridge School.

11 Tree study at Vevey

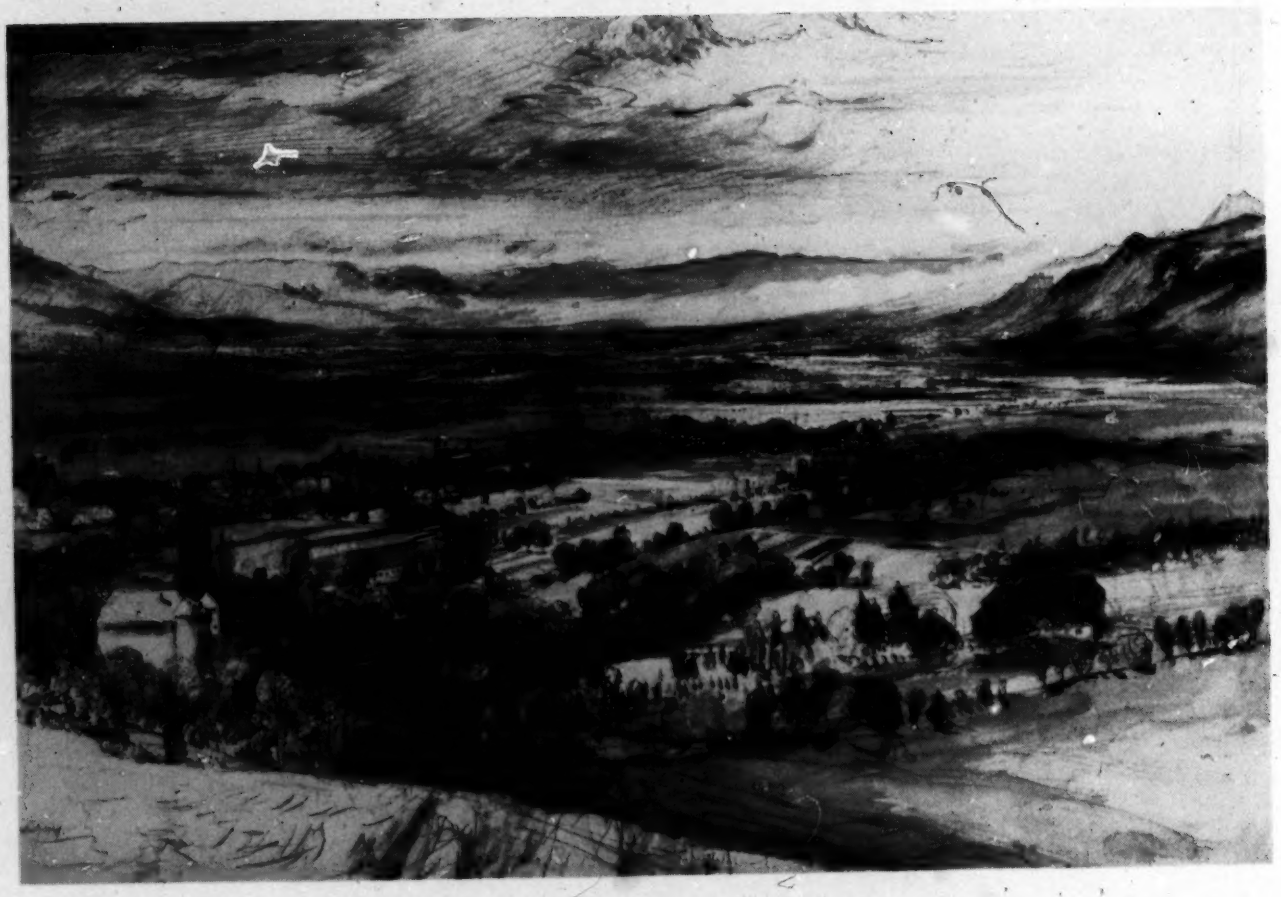
Inscribed: *Hills above Vevay 10th August.* Water-colour over pencil on buff paper, 6 13/16 by 9 9/16.
Lit: Whitehouse, No. 331, repr. Pl. 46.
Lent by Bembridge School.

In his diary for August 10, 1846, Ruskin wrote: 'VEVAY. Long walk over the hills between here and the Dent de Jaman, remarkable for abundant springs and stoneless pasture with splendid pines; the latter . . . distorted and thrown into grand excrescences of trunk . . . with two or three trees growing out of them. . . .'



1 Part of the Façade of S. Michele, Lucca, 1845. *Ashmolean Museum, Oxford* (5)

11 The Walls of Lucerne, 1866(?). *Bembridge School* (30)



III View from the base of the Brezon, above Bonneville, 1862. *Bembridge School* (27)

IV The Gryphon at the North corner of the West Porch of the Duomo, Verona, 1869. *Ashmolean Museum, Oxford* (36)

12 Lucerne

Inscribed: *Lucerne. Aug. 31st.* Various colour notes, etc., in pencil.
Water-colour, with some pen work, 4⅞ by 7 1/16.
Coll: Severn (?).
Lit: Perhaps the drawing listed *Works*, XXXVIII, p. 265, No. 1071; Whitehouse, No. 322.
Lent by Bembridge School.

Perhaps drawn in 1846, when Ruskin spent the last three days of August at Lucerne.

13 Study of Trees

Pen and wash over pencil, heightened with white, on grey paper, 21¾ by 15.
Lent by Bembridge School.

14 Study of Trees in a Lane

Inscribed: *Best way of studying Trees, with a view to knowledge of their Leafage. Young shoots of the Oak and Ash in Spring. J. R.* 1947 (Unfinished). Pen and brown wash over pencil on buff paper, 17 9/16 by 22⅝.
Lit: *Diaries*, I, repr. Pl. 30.
Lent by Bembridge School.

In the spring of 1847 Ruskin spent a short time at Ambleside, followed by an unhappy month at Leamington under the care of Dr Jephson where perhaps this drawing was made. His diaries reveal that he was thinking much of Effie Gray whom he married the following year. Of his early drawings Ruskin later wrote '. . . for the first time [1844], I took up Turner's *Liber Studiorum* instead of engravings; mastered its principles, practised its method, and by spring-time in 1845 was able to study from nature accurately in full chiaroscuro, with a good frank power over the sepia tinting' (*Praeterita*, II, ch. VI, 104).

15 The West Porch of the Duomo, Verona

Inscribed: *Verona, May 11th./Porch of Duomo./J. Ruskin:* Various

other notes and inscriptions. Water-colour with some pencil and pen and ink, 17¼ by 11½.
Exhib: R.W.S., 1901 (392).
Lit: *Works*, XXI, pp. 82 and 123, No. 81.

Drawn *c.* 1851 or 1852. In *Praeterita* (Vol. II, ch. VII, 140), Ruskin wrote '. . . though truly Rouen, Geneva and Pisa have been the centres of thought and teaching to me, Verona has given the colouring to all they taught. She has virtually represented the fate and beauty of Italy to me; and whatever concerning Italy I have felt, or been able with any charm or force to say, has been dealt with more deeply, and said more earnestly for her sake.' For another study of the gryphons at the Duomo, see No. 36.

16 Study of Gneiss Rock, Glenfinlas

Pen and wash, heightened with white, 18¾ by 12¾.
Exhib: F.A.S., 1878 (45 R (a)); R.W.S., 1901 (223); Manchester, 1904 (232).
Lit: *Works*, XIII, p. 524, and XXI, p. 34, No. 89 (repr. XII, Pl. I); *Diaries*, II, p. 490.

Begun between July and October 1853, when Ruskin and his wife were staying at Glenfinlas in Scotland, and finished in the following February. It was here that Millais painted his well-known portrait of Ruskin (now in the possession of Sir William Acland, Bt. (repr. Evans, Pl. 10)); the drawing exhibited is a study of the rocks seen on the left of the portrait. On October 16, Ruskin wrote to his friend Dr Furnivall '. . . I have stopped all this time to keep Millais company—to keep him up to the Pre-Raphaelite degree of finish. . . . I have got maps of all the lichens on the rock, and the *bubbles* painted in the foam.' (*Works*, XII, p. xxiv.)

17 Rouen, Cathedral Gables

Inscribed: *Rouen/J.R. 18th–23rd May* 185[?]. Water-colour over pencil, 19½ by 12 7/16.

Coll: T. W. Jackson; J. R. Holliday, by whom it was presented to the Museum.
Lit: *Works*, XXXVIII, p. 278, No. 1422 (repr. XXXV, Pl. XXV).
Lent by the Fitzwilliam Museum, Cambridge.

Cook and Wedderburn (*op. cit.*) date this drawing 1868 but this is belied by the inscription (partly obscured by the mount) which appears to be dated 1854. In May of that year Ruskin was travelling slowly through France (see note to No. 18), making drawings of architecture at Amiens, Beauvais and Gisors.

18 Thun

Inscribed on reverse: *Thun. J. R.* Pencil, pen and blue wash on light blue paper, 4⅛ by 6⅞.
Coll: Severn: J. Brigg.
Exhib: R.W.S., 1901 (17); Manchester, 1904 (102), F.A.S., 1907 (65).
Lit: *Works*, XXXVIII, p. 286, No. 1653.
Lent by Bembridge School.

In May 1854, his marriage having finally broken up, Ruskin left with his parents for a tour through France to Vevey and Thun. There he embarked on an abortive history of Switzerland which he intended to illustrate with engravings of Swiss towns. 'The first of the drawings (of Thun)', he wrote later, 'takes up the whole summer and is only half done then.' The two drawings shown here are presumably studies for this work. (See *Praeterita*, III, ch. I, 10.)

19 Thun

Inscribed on reverse: *Thun. J. R.* Pencil, pen and blue wash on light blue paper, 4⅛ by 8⅛.
Coll: Severn; J. Brigg.
Exhib: With the foregoing drawing, *q.v.*
Lit: *Works*, XXXVIII, p. 286, No. 1654.
Lent by Bembridge School.

Probably drawn in 1854 (see note to foregoing drawing).

20 A Swiss Village on a River

Pencil, water-colour and body-colour, 8¾ by 12¾.
Coll: S. Morse (?).
Lit: Perhaps the drawing listed *Works*, XXXVIII, p. 285, No. 1627.
Lent by the University of Glasgow, McCallum Collection.

21 A Double Window: one of ten Designs for Windows and Balconies for the University Museum, Oxford

Water-colour and body-colour over pencil, 14 7/16 by 10⅛.
Coll: Miss Sarah Angelina Acland, presumably the daughter of Sir Henry Acland, by whom it was presented to the Museum.
Lit: *Works*, XVI, repr. Pl. XI, and XXXVIII, p. 270, see Nos. 1256–61.

In 1847 Dr (afterwards Sir Henry) Acland proposed the building of a Natural History Museum at Oxford. Ruskin later agreed to support the plan, provided the design were Gothic, and wrote to him 'I hope to be able to get Millais and Rossetti to design flower and beast borders—crocodiles and various vermin . . . and we will carve them and inlay them with Cornish serpentine all about your windows. . . . *Such* capitals we will have!' (*Works*, XVI, p. xlv.) Lack of funds, however, frustrated his plans and only a third of the decoration was executed, though at least one of Ruskin's own designs for windows was carried out.

22 The Bay of Uri, Lake of Lucerne

Blue and brown wash with some body-colour on buff paper, 14¾ by 21¼.
Exhib: F.A.S., 1878 (29).
Lit: *Works*, XXXVIII, p. 291, No. 1770, and XIII, p. 510; Whitehouse, No. 208, repr. Pl. 28.
Lent by Bembridge School.

Ruskin wrote of this drawing as 'a too ambitious attempt at the cliffs of the Bay of Uri, which crushed the strength down in me'. It was made in July 1858, during a tour of Switzerland accompanied by his Swiss guide, Couttet, but without his parents—his first journey without them since

1845 and one that marked his emancipation by the fact that for the first time, 'with a dimly alarmed consciousness', he made a drawing on a Sunday. He goes on to say, however, 'the real new fact in existence for me was that my drawings did not prosper that year, and, in deeper sense, never prospered again'. (*Praeterita*, III, ch. I, 21–2.) A water-colour sketch of the same subject is in the Bembridge School collection.

23 Ramification of a Spray of Oak

Inscribed: *Drawing for Modern Painters. J. Ruskin.* Pen and brown ink on blue paper, 3⅜ by 4½.
Lit: *Works*, VII, p. 80, repr. fig. 52.
Lent by Bembridge School.

This drawing is reproduced in the fifth, and concluding, volume of *Modern Painters*, which appeared in June 1860. In the preface Ruskin explains the delay in publication as partly due to the prolonged work involved in arranging and and 'cabinetting' the 19,000 or more sheets of drawings left by Turner to the nation, a labour of love that occupied him for several years.

24 Rhododendron Leaves

Inscribed: *J. Ruskin* 1859/*Brantwood*/*Aug. 29th* 78/*Fig.* 33.
Pen and brown ink, 2⅜ by 2 3/16.
Lit: *Works*, VII, p. 46, repr. fig. 33.
Lent by Bembridge School.

Used as an illustration to *Modern Painters*, Vol. V. One of several drawings which Ruskin signed and dated many years later, in this case after he had settled at Brantwood, the house on Coniston Water which he bought in 1871.

25 Study of an Oak Spray in Winter, seen from the Front

Inscribed: *By itself.* Body-colour on blue paper, 8⅛ by 10½.
Lit: *Works*, XXI, p. 98, No. 266.
Engr: R. P. Cuff (repr. *Works*, VII, Pl. 59).

Used as an illustration to *Modern Painters*, Vol. V, under

the title 'The Dryad's Waywardness'. The inscription, which is hardly likely to refer to Ruskin himself, recalls his description of the drawing of an aspen tree at Fontainebleau in which, he said, the lines 'composed themselves' (see Introduction, p. 5, above).

26 Self Portrait

Pen and brown ink, 7 11/16 by 6.
Coll: Severn(?) (the drawing probably came into the possession of the present owners from the Brantwood sale of 1931).
Lent by Bembridge School.

The date of this unpublished drawing is not certain and it should be compared with the self portraits of 1861 and 1874, reproduced as frontispieces to *Diaries*, I and II, and *Ruskin Centenary Letters* (ed. J. H. Whitehouse), Oxford, 1919. That these were not isolated examples is implied in a letter that Ruskin wrote to C. E. Norton at Christmas 1858, in which, 'tormented' by what he could not 'get said nor done', he says '. . . I want Turner's pictures not to fade —I wanted to be able to draw clouds . . . I want to be perfectly undisturbed, and not to think, and to draw myself all day long until I can draw better. . . .' (*Letters of John Ruskin to Charles Elliot Norton*, 2 vols., Boston and New York, 1905, I, p. 75.)

27 View from the base of the Brezon above Bonneville PLATE III

Inscribed on reverse (not in Ruskin's hand): *View from the base of the Brezon above Bonneville, looking towards Geneva. The Jura in the distance; Salève on the left—J. Ruskin.* Water-colour with some body-colour on blue paper, 13 3/16 by 20 1/4.
Coll: Osborne Gordon; W. Pritchard Gordon.
Exhib: Manchester, 1904 (366); R.A., Ruskin Centenary Exhibition, 1919 (311).
Lit: *Works*, XXXVII[1], p. 235, No. 283 (repr. XVII, Pl. IV); Whitehouse, No. 306; *Diaries*, II, repr. Pl. 48.
Lent by Bembridge School.

Ruskin at one time entered into treaty with the Commune

of Bonneville for the purchase of 'the whole of the top of the Brezon' but the price was beyond his resources and the plan came to nothing. In 1862, the date of this drawing, he took a house at Mornex, on the Salève. 'The journeying of the year', he wrote later, gave him the 'melancholy knowledge of the agricultural condition of the great Alpine chain which was the origin of the design of St George's Guild . . .' (see *Praeterita*, II, ch. XI, 206–7).

28 Sow Thistle

Inscribed (not in Ruskin's hand): *Top 2. Drawing of a Thistle?* 1865. Pen and wash, heightened with white, on buff paper, 5 1/16 by 2 1/4.
Lit: *Works*, XXV, p. 463.
Engr: G. Allen (repr. *Works*, XXV, Pl. XXVII (lower left of plate called 'States of Adversity')).
Lent by Bembridge School.

Used as an illustration to *Proserpina* (published 1875–86), a work on flowers intended for the young. Ruskin had started collecting material for this as early as 1847 when he first 'analysed' a thistle-top. ' "Analysis" . . . I say', he writes, 'not "dissection" nor microscopic poring into. . . . A flower is to be watched as it grows, in its association with the earth, the air, and the dew; its leaves are to be seen as they expand in sunshine. . . . Dissect or magnify them, and all you discover . . . will be that oaks, roses, and daisies are all made of fibres and bubbles . . . but, for all their peeping and probing, nobody knows how.' (*Praeterita*, II, ch. X, 200.)

29 Candytuft Seed

Inscribed: *Seed. Candy-tuft. J. R. 1865*, Pen and wash, 4 3/16 by 3 1/4.
Coll: Severn.
Exhib: F.A.S., 1907 (200).
Lit: *Works*, XXXVIII, p. 237, No. 318.
Lent by Bembridge School.

30 The Walls of Lucerne

PLATE II

Water-colour and body-colour on blue paper, 14⅛ by 20 3/16.
Coll: W. Pritchard Gordon.
Exhib: Manchester, 1904 (371).
Lit: *Works*, XXXVIII, p. 265, No. 1076 (repr. V, Pl. G); Whitehouse, No. 307, repr. Pl. 41.
Lent by Bembridge School.

Cook and Wedderburn tentatively date this drawing 1866. Its mood of almost feverish intensity is not unlike that of some of the drawings of 1858, when Ruskin was making 'persistently furious' attempts at Bellinzona; there is, however, no evidence that he stayed in Lucerne at that time. See *Praeterita*, ch. I, 22, and Introduction, pp. 6-7 above.

31 Study of Plumage of Partridge

Water-colour and body-colour, 11 1/16 by 15 11/16.
Lit: *Works*, XXI, p. 226, No. 178, repr. Pl. XXXVIII.

Probably drawn January 19–21, 1867 (see *Diaries*, II, p. 609).

32 Study of an old Oak Tree

Water-colour and body-colour on buff paper, 13¾ by 9 11/16.
Coll: A. E. Wedderburn.
Lent by Bembridge School.

33 The Market-place, Abbeville

Pencil, 14⅛ by 20⅜.
Exhib: Manchester, 1904 (306).
Lit: *Works*, XXI, p. 31, No. 61 (repr. XIX, Pl. VIII); *Diaries*, II, pp. 654–9.

Begun September 10 and left unfinished October 12, 1868.

34 Abbeville

Pencil, heightened with white, on grey-blue paper, 13 13/16 by 20 1/16.
Coll: Severn; Lady Macmillan.
Exhib: R.I., 1869 (41); R.W.S., 1901 (30); F.A.S., 1907 (56).

Lit: *Works*, XXXVIII, p. 224, No. 2 (repr. II, Pl. 17).
Lent by the University of Glasgow, McCallum Collection.

This drawing, made in 1868, shows the church of St Wulfran, of which there are at least three other drawings of about the same date, one of which is at Oxford, one at Bembridge and one at Harvard. (See *Works*, XX, pp. 68–9, *n*.1.)

35 The Piazza dei Signori, at Verona, looking S.W.

Pencil, water-colour and body-colour, with some pen work, 20 1/16 by 13 7/8.
Exhib: R.I., 1870 (48).
Lit: *Works*, XXI, p. 33 (*n*.5), No. 80 (repr. XIX, Pl. XXVI); *Diaries*, II, repr. Pl. 55.

Drawn in 1869.

36 The Gryphon at the N. Corner of the West Porch of the Duomo, Verona PLATE IV

Pencil, water-colour and body-colour, 8 1/2 by 14.
Exhib: R.I., 1870 (4); R.A., *Italian Art and Britain*, 1960 (252).
Lit: *Works*, XXI, p. 82, No. 82 (repr. XX, Pl. D).

Ruskin wrote to his mother on June 22, 1869: 'I am "getting quite round" my favourite Griffin. I am painting him on the other side from that I engraved in *Modern Painters*, and the marble of him comes all into beautiful orange and grey, and I'm continually finding out new feathers and sinews in him that I did not know of.' (*Works*, XIX, p. li.) Compare No. 15 above.

37 A View past the N. Corner of the Can Signorio Tomb, Verona

Pencil, water-colour and body-colour, 20 7/16 by 13 1/4.
Exhib: R.I., 1870 (31); Manchester, 1904 (311).
Lit: *Works*, XXI, p. 30, No. 60, repr. Pl. XXVI.

Drawn before 1870, possibly in 1869.

38 Italian type of Eagle

Inscribed (in Joan Severn's hand): *J. Ruskin*. Water-colour and body-colour over pencil on grey paper, 8 11/16 by 5 11/16.
Coll: A. E. Cropper.
Lit: *Works*, XXXVIII, p. 248, No. 622.
Engr: Hugh Allen (repr. *Works*, XX, Pl. G).
Lent by Bembridge School.

Presumably drawn from a detail of sculpture. The engraving was intended to illustrated an undelivered lecture on Greek and Italian art in continuation of the *Aratra Pentelici* series of 1870.

39 Study of Oxford Ivy

Pencil, pen and ink and water-colour, heightened with white, on grey-blue paper, 7 1/4 by 4 7/8.
Lit: *Works*, XXI, pp. 77, No 19, and 115 (repr. XIX, Pl. XVII).

Drawn before 1871. In his notes on the Educational Series in the Ruskin School collection, Ruskin refers to this plant as 'the "Erba Della Madonna" of Venice, or "Oxford weed".' 'The cluster of it,' he says, 'was drawn in a nook behind one of the shafts of the destroyed cloister of San Zaccaria at Venice' (*op. cit.*, p. 115).

40 Morning in Spring, with N.E. Wind, at Vevey

Water-colour and body-colour on grey paper, 6 13/16 by 10 1/8.
Lit: *Works*, XXI, p. 101, No. 298 (repr. V, Pl. A).

Drawn before 1871. Ruskin writes in his diary of a 'bitter black east wind' at Vevey in May 1870. His delight in effects of light on the lake are evident from earlier entries, notably in May 1849 (*Diaries*, II, pp. 377 and 695). The 'black wind' was a recurrent motif of the brainstorms that afflicted him from about 1875.

41 Study of Dawn: the first Scarlet on the Clouds

Water-colour and body-colour, 5 7/16 by 7 1/16.
Lit: *Works*, XXI, pp. 75 (No. 5) and 106.

Drawn before 1871.

42 Study of Dawn: purple Clouds

Water-colour and body-colour on bluish paper, 6 1/16 by 8 1/4.
Lit: *Works*, XXI, pp. 75 (No. 5) and 106–7.

Drawn before 1871.

43 The Right Bank of the Grand Canal, Venice, looking South-west from near the Rialto Bridge

Pencil, with some water-colour and body-colour, 13 7/8 by 20.
Exhib: F.A.S., 1878 (16 R).
Lit: *Works*, XXI, p. 31, No. 66, repr. Pl. XXVII.

Drawn in late May–June 1870. In the catalogue of the 1878 exhibition Ruskin described it as 'View of the upper reach of the Grand Canal looking north and,—(given up in despair)'. Ruskin regarded Venice as degenerate and wrote of all that he did there as 'bye-work'. Yet he was repeatedly seduced by its beauty and it was there that he discovered Bellini, Carpaccio and Veronese, and—by chance—Tintoretto through whom he was 'forced' into the study of Venetian history (see *Praeterita*, I, ch. IX, 180, and II, ch. VII, 140).

44 Study of a leafless Elm with its Trunk covered in Winter Ivy

Water-colour over pencil, 15 by 10 5/8.
Lit: *Works*, XXI, p. 305, No. 173.

45 Study of a Piece of Brick

Water-colour and body-colour, 8 5/8 by 6.
Lit: *Works*, XXI, p. 100, No. 281.

In the MS. for a lecture given at Oxford in 1871 Ruskin inserted the following note for extempore delivery: 'One of my pupils objects to niggle, whereupon I paint a brick for him. Here show brick, and note the action of the moss on it, and cleavage. . . . Nature of niggle—doing what is not necessary on a small scale or large.' (*Works*, XXII, p. 33, *n*.1.)

46 Study of a Velvet Crab

Body-colour on blue-grey paper, 9⅛ by 12⅜.
Exhib: R.W.S., 1901 (172).
Lit: *Works*, XXI, p. 92, No. 199, repr. Pl. XXXI (below).

47 Study of Fleur de Lys

Water-colour over pencil, 12 3/16 by 8 1/16.
Lit: *Works*. XXI, pp. 76 (No. 12), 112–3 and 244, repr. Pl. XXX (as 'Iris Florentina').

Drawn May 18, 1871.

48 Studies of Kingfisher Feathers

Water-colour and body-colour over pencil, 14¼ by 9⅞.
Lit: *Works*, XXI, p. 227, No. 204.

Drawn before 1872.

49 Unfinished Study of the S.E. Gable of the Tomb of Can Mastino II, Verona

Pencil and water-colour, with some pen work, 15 11/16 by 10¾.
Lit: *Works*, XXI, p. 196, No. 95.

Perhaps drawn in 1872. Ruskin regarded this tomb as 'the finest piece of Gothic in Verona, and the most accomplished example of Gothic tomb in the world' (*op. cit.* above).

50 Study of Wild Strawberry Blossom

Inscribed: *The Rose of Demeter/springing in a Cleft of her rocks/J. Ruskin Brantwood. June.* 73. Water-colour and body-colour on light blue paper, 7 1/16 by 5⅛.
Exhib: F.A.S., 1878 (45 (*b*)).
Lit: *Works*, XXI, p. 76, No. 11.

Drawn in June 1873. In his notes on the Educational Series in the Ruskin School Collection Ruskin wrote 'This is nearly as well done as needs be, and should be copied by every student. . . . It is an absolute rendering of the facts of growth in the little plant, which are so perfectly symmetrical, and, in the good sense of the word, artful . . .' (*op. cit.* p. 112).

51 The Avocet

Inscribed: *Avoset, young, real size.* Pencil, with some body-colour, on grey paper, 9⅛ by 6½.
Lit: *Works*, XXXVIII, p. 230, No. 150; Whitehouse, No. 291, repr. Pl. 39.
Engr: Hugh Allen (repr. *Works*, XXV, Pl. VI).
Lent by Bembridge School.

Made at the British Museum, this drawing was engraved to illustrate *Love's Meinie*, which was based on a series of lectures on birds given at Oxford in 1873. The avocet is one of the wading birds, allied to the snipe, and can be recognized by its flexible up-turned beak; it is found on Havergate Island, on the estuary of the river Alde.

52 The Skull of an Ibis

Inscribed: *Ibis/Fusit(?)/Study for notes to Love's Meinie/J. Ruskin.* 1874. Pencil, heightened with white, on light blue paper, 7 1/16 by 10.
Coll: Severn Sale, Sotheby's, May 20, 1931, lot 93 (with *Australian Opal* by A. Macdonald), bt. Sir Robert Witt.
Exhib: Perhaps one of the studies of bird anatomy exhibited at Boston in 1879 (see *Works*, XIII, p. 587, No. 93).
Lent by the Courtauld Institute of Art, Witt Collection.

One of several drawings made at the British Museum in 1874.

53 Part of the Façade of S. Martino at Lucca

Water-colour, with some body-colour, over pencil, 19¾ by 13⅛.
Exhib: F.A.S., 1878 (59 R); R.A., *Italian Art and Britain*, 1960 (255).
Lit: *Works*, XXI, p. 34, No. 85, repr. as frontispiece; *Diaries*, III. p. 802, repr. Pl. 58.

Drawn July–August 1874. Ruskin considered this to be one of his best drawings, though it was made at a time when his nervous state was rapidly deteriorating.

54 Copy of Roses from the Dress of 'Spring' by Botticelli

Water-colour and body-colour, 4 by 4¼(sight).
Coll: Severn.

Exhib: F.A.S., 1907 (192); R.A., Ruskin Centenary Exhibition 1919 (104).
Lit: *Works*, XXVII, p. 371, and XXXVIII, p. 234, No. 254; Whitehouse, No. 125, repr. Pl. 23; *Diaries*, III, pp. 808–10.
Lent by Bembridge School.

In *Fors Clavigera* (letter 22), in which this drawing is reproduced as a vignette, Ruskin wrote '. . . I copied this vignette from Sandro Botticelli for two reasons: first, that no man has ever yet drawn, and none is likely to draw . . . roses as well as Sandro has drawn them; secondly, because he was the only painter of Italy who thoroughly felt and understood Dante . . .' The drawing was begun in Florence on September 3, 1874, and on September 10 he notes in his diary: 'Failed finally with Botticelli *Roses* . . .'

55 Copy of the 'Dream of St Ursula', by Carpaccio

Body-colour, 11 $\frac{9}{16}$ by 10$\frac{7}{8}$.
Exhib: F.A.S., 1878 (49).
Lit: *Works*, XXI, p. 300 (repr. XXVII, Pl. VII); Diaries, III, pp. 908–11.

Drawn in the autumn of 1876, when Ruskin was on a year's absence of leave from the Slade Professorship at Oxford. Rose La Touche had died insane in the previous February, and Ruskin's own nervous condition was worsening. While in Venice he made several copies of details from Capaccio's *Legend of St Ursula* in the Accademia between September 1876 and April 1877.

56 Verona

Pencil, 12$\frac{3}{8}$ by 19.
Inscribed: *Verona.*
Coll: Severn.
Lit: Perhaps the drawing listed *Works*, XXXVIII, p. 303, No. 2080.
Lent by Sir Kenneth Clark, C.H., K.C.B.

This drawing of the Piazza delle Erbe (cf. No. 4 above) probably dates from the late 1870s, perhaps 1876, when Ruskin wrote in his diary for October 29, 'Yesterday tried piazza in vain, for crowd.'

57 S. Andrea, Venice

Inscribed (not in Ruskin's hand?): *St. Andrea*/17 *Feb.* 77. Pencil, heightened with white, on buff paper, 4 11/16 by 7 1/2 (sight).
Coll: Albert Fleming.
Lit: *Works*, XXXVIII, p. 290, No. 1962; Whitehouse, No. 127.
Lent by Bembridge School.

The drawing bears two inscriptions on the reverse, initialled by the former owner, the first beginning: 'This original drawing of the Church of St Andrea was made by Mr Ruskin (in Venice) in Feby 1877 and given by him to me in May 1886 . . .' In his diary for 1877 Ruskin mentions having made a 'pleasant little drawing at St Andrea' on February 18, which is probably the one exhibited here.

58 Dieppe

Inscribed on the reverse: *At Dieppe by John Ruskin*/*given by him to me*/*Joan Ruskin Severn.* Pencil and water-colour, heightened with white, on grey-blue paper, 5 by 6 11/16.
Coll: Joan Ruskin Severn.
Lit: Whitehouse No. 24.
Lent by Bembridge School.

Perhaps dates from 1880. On September 29 of that year Ruskin writes in his dairy 'Dieppe! Stranded for want of money! . . . What next! As usual—just an instant too late to see St Jacques all safe outside, but most of it is so, and far more beautiful than I thought . . .' (*Diaries*, III, p. 986.) He presumably refers here to the restoration of the church.

59 Picquigny, between Abbeville and Amiens

Water-colour and body-colour over pencil on grey paper, 4¾ by 6¾.
Coll: Severn; R. G. Smith (1912).
Exhib: R.W.S., 1901 (401); F.A.S., 1907 (30).
Lit: *Works*, XXXVIII, p. 273, No. 1297.
Lent by Bembridge School.

Probably drawn in October 1880, when Ruskin spent a few days in the neighbourhood of Picquigny with Arthur Severn and the painter Hercules Brabazon. The uncharacteristic treatment was perhaps due to the influence of the latter (see *Diaries*, III, p. 988).

INDEX TO LENDERS

BEMBRIDGE SCHOOL: see EDUCATION TRUST

CAMBRIDGE, Fitzwilliam Museum: 17

CLARK, Sir Kenneth: *56*

EDUCATION TRUST LTD, Bembridge School, Isle of Wight, and Brantwood, Coniston, The: 1, 2, 8–14, 18, 19, 22–4, 26–30, 32, 38, 51, 54, 57–9

GLASGOW, UNIVERSITY OF, McCallum Collection: 20, 34

LONDON, Courtauld Institute of Art, Witt Collection: *52*

MANCHESTER, City Art Gallery: 7

OXFORD, Ashmolean Museum, Ruskin School Collection: *3–6*, 15, 16, 21, 25, 31, 33, 35–7, 39–50, 53, *55*

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